

Sunday, November 30, 2003
8 pm. Walter Hall

University of Toronto
Faculty of Music
Presents

Percussion Ensemble

Robin Engelman, director
Guest Artist, Michael Burritt

PROGRAMME

- | | |
|------------------------------|--|
| Steve Reich | Music for Pieces of Wood - (1973)
<i>Jamie Drake, Richard Burrows, Daniel Morphy,
Trent Petrunia, Steve Sajkowski</i> |
| Michael Burritt | 5 Preludes - (1998-2001)
Moderate
Scherzo
Ballad
Song
Dance
<i>Michael Burritt, Marimba solo</i> |
| John Cage
arr. M. Burritt | In A Landscape - (1948)
<i>Michael Burritt, Marimba solo</i> |
| Michael Burritt | Shadow Chasers - (1994)
<i>Michael Burritt, marimba solo, Richard Burrows,
Jamie Drake, Trent Petrunia, Steve Sajkowski,
Percussion</i> |

INTERMISSION

- | | |
|-----------------|---|
| Lou Harrison | First Concerto for Flute and Percussion - (1939)
<i>Emma Tessier, Flute solo*, Mandy Lau and
Richard Burrows, Percussion</i> |
| Michael Burritt | Marimba Quartet - (2003)
<i>Richard Burrows, Jamie Drake, Kyoko Ogoda,
Trent Petrunia</i> |
| John Cage | First Construction (In Metal) - (1939)
<i>Daniel Cameron, Charlene Jack, Mandy Lau,
Piano, Daniel Morphy, Assistant Piano, Kyoko
Ogoda, Tricia Sautner, Laura Savage</i> |

* From the studio of Patrick Gallois

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Michael Burritt plays Mallettech marimbas. The percussion ensemble wishes to thank Ms. Kim Hemani of Gananoque, Ontario for allowing Michael Burritt the use of her Mallettech Marimba during his residency at the University of Toronto. Tonight's concert is sponsored by Mallettech Marimbas, Mallettech mallets / Zildjian, The Avedis Zildjian Company and The University of Toronto Faculty of Music.

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We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Programme Notes

Music for Pieces of Wood STEVE REICH

Music for pieces of Wood relies on the composer's process of rhythmic construction, or substitution of beats for rests in a rhythmic pattern. The piece requires five performers each playing a tuned pair of wooden dowels called claves. One player maintains a steady pulse through out the piece while another performs a short rhythmic pattern over and over. One by one the other players build up this same pattern one note at a time, but several beats out of phase with the original pattern. This process is carried out in three sections with patterns of six, four, and three beats.

Note by Nexus

Five Preludes MICHAEL BURRITT

Five Preludes for solo marimba were written over a four-year period from 1998-2001. The 5 Preludes are the first in a collection of small listenable works that will conceivably include up to 10 in all. The short works are intended to illuminate the expressive capabilities of the marimba using accessible harmonic language and forms. It is my hope that marimbists and listeners of all backgrounds can enjoy these pieces.

I lovingly dedicate the Preludes to my Mother and Father for the love and support they have shown me throughout my life.

Note by Michael Burritt

In A Landscape JOHN CAGE/ARR. BURRITT

John Cage is one of the most prolific composers of percussion music in the 20th century. His contribution to our chamber and solo repertoire is unmatched and provided a much needed voice propelling percussion music in the 1930's and 40's from novelty to respected art form. *In A Landscape* ironically was not written for marimba but rather piano and or harp. I was attracted to this piece after hearing the talented Swedish marimbist, Daniel Berg, perform it several years ago. There is so much busy music written for the marimba (I'm to blame for some of it) that *In A Landscape* provides the marimba an opportunity to demonstrate both it's lyrical and subtle dynamic potential in a uniquely simple setting.

Note by Michael Burritt

Shadow Chasers MICHAEL BURRITT

Shadow Chasers was written in 1994 and premiered at the Leigh Howard Stevens Summer Seminar in Asbury Park, New Jersey ironically during the infamous "slow speed" O. J. Simpson chase. The piece was first composed as a solo and later developed into the version for marimba and four percussionists. *Shadow Chasers* is a one-movement work in a traditional Rondo form with a few slight modifications. The form

works as follows: introduction-A-B-A-C-A-coda. Inserted between section C and the final A section is a percussion soli that draws from rhythmic and metric themes heard throughout the piece.

In his writing, the English author C. S. Lewis referred to our time on earth as the "Shadowlands". Many implications can be drawn from this metaphor. I have always considered myself as someone who chases after things of the Shadowlands - a "Shadow Chaser" - instead of those of a higher calling. In other words, I too often look for rewards here instead of with my relationship with God. This is a battle I will constantly fight.

Note by Michael Burritt

First Concerto for Flute and Percussion **LOU HARRISON**

The *First Concerto for Flute and Percussion* was written in 1939 and dedicated to Henry Cowell. It was published in 1964 and Cowell wrote this response:

"It is so warming to have a copy of your flute and percussion concerto, with your dedication, just out after 1936. The line is so interesting, your pieces are always a peg more exciting and more musical than those of others."

We send our love,
Henry

The piece is in three movements with descriptive tempo markings. The 1st is marked *Earnest, fresh and fastish*, 2nd is *Slow and poignant* and the 3rd is *Strong, swinging and fastish*. The 1st movement percussion motif repeats 45 times in 4/8 while the flute plays in 6/8. The 2nd movement motif repeats 13 times in 3/4 with the flute. The 3rd movement motif repeats 37 times in alternating measures of 4, 6, 3 and 5/8.

The flute begins in the same sequence of meters, but gradually alters them. The percussion motifs are simple; however they

combine with the flute to create a complex, yet passionate piece full of charm.

Note by Richard Burrows

Marimba Quartet **MICHAEL BURRITT**

This work is dedicated to the Swedish Vibraphonist and percussionist Anders Astrand and was premiered by the Northwestern Percussion Ensemble at the Percussive Arts Society International Convention in Columbus, Ohio.

Note by Michael Burritt

First Construction (In Metal) **JOHN CAGE**

The *First Construction (In Metal)* is composed on the rhythmic structures 4-3-2-3-4 (16x16) with a coda of 9 measures (2-3-4) - an exposition, (1-1-1-1) followed by development (3-2-3-4) and extension (2-3-4). This strict mathematical formula for composition is a hold over from Cage's studies with Arnold Schoenberg and Cage's definition of music being the "organization of sound". Later, Cage began using chance operations such as the Chinese book of divination *I Ching* to guide his composing processes.

First Construction (In Metal) is the first of three constructions written between 1939 and 1941 that are today considered seminal percussion ensemble works.

Note by Robin Engelman

Tonight's Guest Artist

Michael Burritt is currently Professor and Director of Percussion Studies in the School of Music at Northwestern University. He has quickly developed a program of international distinction. Mr. Burritt received his Bachelor and Master of Music Degrees, as well as the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York. His teachers have included John Beck, Gordon Stout, Paul Yancich and Herbert Flower.

Mr. Burritt has become one of the World's leading percussion soloists and pedagogues, specializing in the areas of marimba and solo percussion. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia and Canada. Mr. Burritt has been soloist with the Dallas Wind Symphony, Omaha Symphony, Chautauqua Festival Orchestra, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), Amores Percussion Group (Spain), Peaux (Sweden) and the Tempus Fugit Percussion Ensemble of Pittsburgh, PA. Mr. Burritt has two solo recordings - *Perpetual*, and *Shadow Chasers* and will release his third this fall 2003 entitled *Waking Dreams* on the Resonator Records label. All the recordings are comprised of Burritt's original compositions as well as works written expressly for him. He has been a featured artist at seven Percussive Arts Society International Conventions, and in 1992 presented his New York solo debut in Weill Hall at Carnegie Hall.

Mr. Burritt is also active as a composer, having written two books of etudes as well as numerous solo and chamber works for marimba and percussion. He is published with Ludwig Music, C. Allen and Keyboard Percussion Publications. Burritt is also an artist/clinician and product designer/consultant for Mallettech, where he has designed his own line of signature marimba mallets and an artist / educational clinician with the Zildjian Company. Mr. Burritt is a current member of the Percussive Arts

Society Board of Directors, and is a contributing editor for Percussive Notes Magazine.

Robin Engelman is an Adjunct Professor of Music at the University of Toronto and a founding member of the percussion group, NEXUS. He studied percussion and composition with Warren Benson at Ithaca College, Ithaca, New York.

Robin's *Music for Soldiers*, an arrangement for the Canadian Brass and Nexus of four historic songs associated with military history, was premiered in October of 2002 at the Glenn Gould Studio and was featured on the CBC television show *In Concert* broadcast in February 2003.

Also completed in 2002 were four arrangements for percussion quintet of songs by Toru Takemitsu and *Handmade Proverbs *Four Pop Songs* that Takemitsu wrote for the King's Singers.

A recent composition is *Dance Movements* for Harp and Marimba (2000) written for the Toronto duo ArpaTambora - Faculty of Music graduates Sanya Eng and Ryan Scott - who commissioned the work. *Dance Movements* was premiered at the American Harp Society International Harp Convention in Cincinnati, Ohio.

Robin is the conductor and director of the Percussion Ensemble of the University of Toronto's Faculty of Music. The ensemble recently produced its first CD with repertoire by Nexus member Bob Becker, Toronto composer John Beckwith, John Cage, Jo Kondo and Toru Takemitsu.

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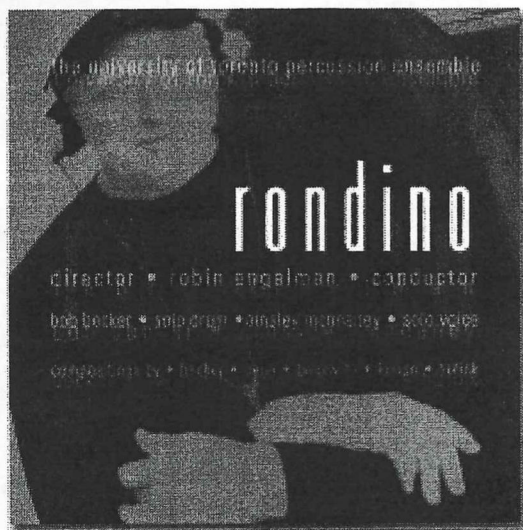
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